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AMERICAN ART NEWS.

Vol. VI. No 2.

NEW YORK, OCTOBER 26, 1907.

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SPECIAL ANNOUNCEMENT.

We are pleased to announce that the publication known as the Art Bulletin, edited by Miss Florence N. Levy, has been acquired by the American Art News Company, and that its special features, which have appealed to such a wide circle of art lovers will be continued in the American Art News.

EXHIBITIONS.

New York.

- Astor Library.—Engravings, etchings and wood cuts by American artists. Views of historic sites issued by Colonial Society of America, etched by Robert Shaw.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents free on other days.
- C. J. Charles.—Works of art.
- Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.—Paintings of the French Schools.
- Ehrich Galleries.—Permanent exhibition of Old Masters.
- James Fay.—Antiques.
- Fifth Avenue Art Galleries, 546 Fifth Avenue. Furniture and art objects of Hayden Co. Oil paintings from a private collection, October 28.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Lenox Library.—Etchings, Prints and Lithographs by contemporary German artists.
- Macbeth Galleries.—Paintings by American artists.
- Montross Gallery.—Works by American artists.
- Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.
- Noé Galleries.—Barbizon and modern Dutch paintings.
- Scott & Fowles.—High-class paintings by Barbizon and Dutch Masters.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Rare engravings, drawings and etchings.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Paris.

Canessa Galleries.—Antique Works of Art.

Berlin.—Lepke's Auction Rooms. Collection of Dr. Clemm, Tuesday, December 3, 1907.

Amsterdam.—Muller's Auction Rooms. Modern Dutch paintings. Collection of Mr. H., October 28, 29.

Amsterdam.—Portraits and Historical prints. Collection A. J. Nijland; direction M. Nijhoff, November 26 and 27.



PORTRAIT OF HENRY VIII. AGED 7

By Peurbus the Elder

Now at Blakeslee Galleries, New York

From Duke of Fife Collection

- Hamburger Fres.—Works of Art.
- Kleinberger Gallery.—Works of Art.
- Minassian Galleries.—Persian and Arabian objects for collection.
- Sivadjian Galleries.—Genuine antiques, marbles, bronzes, jewels and potteries.

SALES.

New York.

Fifth Avenue Art Galleries.—Furniture and art objects of the Hayden Co., October 31, November 1 and 2, 2.30 P. M. Paintings from private collection, November 1, 8 P. M.

Europe.

Munich.—Helbing Gallery. Collection of Prince Otto Sayn-Wittgenstein, Monday, October 28.

ST. GAUDENS MEMORIAL.

The Metropolitan Museum, acting in co-operation with Mrs. Saint Gaudens, will hold a commemorative exhibition of the works of the late sculptor, Augustus Saint Gaudens, early next year. The trustees have appointed a special committee with Daniel C. French as chairman.

It is confidently expected that a large and representative exhibition will be held. Where originals cannot be secured they will, so far as possible, be represented by casts, and if not by casts, by enlarged photographs. The exhibition will be held in a part of the large sculpture hall of the Museum, now in course of alteration.

The National Sculpture Society will hold a special exhibition in Baltimore, Md., next April, under the auspices of the Municipal Art Society of that city. Much interest is felt and expressed in the exhibition and a representative display of modern American sculpture is assured. Nothing is heard of the Sculpture Salon promised for New York this autumn.

NOTABLE PICTURE SOLD.

A portrait of Elizabeth, Queen of Bohemia, by Cornelius Janssen, painted when she was ten years old, has been purchased by Mr. Catholina Lambert of Paterson, N. J., from the Blakeslee Galleries.

The painting, which comes from the Duke of Fife's collection, shows the daughter of James I. of England in the voluminous skirts and tightly laced bodice worn even by children early in the seventeenth century.

The child, who grew to be a beautiful woman, married the Elector Palatine Frederick V., who subsequently became the King of Bohemia. She was the mother of that dashing cavalry officer, Prince Rupert, and of his almost equally adventurous brother, Prince Maurice.

ALASKA - YUKON - PACIFIC EXHIBITION.

Of the seven world-wide expositions of America and Europe held in recent years, the Alaska-Yukon-Pacific Exposition undoubtedly surpasses in the beauty and significance of its official emblem, for whose designing the management has just paid to Adelaide Hanscom, of Seattle, a prize of \$500. Miss Hanscom won this prize by the unanimous vote of the publicity committee, and in competition with the leading artists and designers of America. Some hundred of designs were submitted, and many of these showed great ability. But the one chosen alone filled all requirements, and suitability to the occasion.

The Municipal Art Society desires that in the proposed improvement of Central Park there shall be some permanent memorial of the men to whom the city is largely indebted for it—Calvert Vaux and Frederick Law Olmsted, the landscape architects and Charles R. Lamb, president of the Municipal Art Society has sent a letter to the mayor, in which he advocates such a memorial.

An arrangement has been entered into by the Pennsylvania Academy and the National Academy, by which each institution shall have the privilege of selecting works from the exhibitions of either, to display at any following exhibition. The Pennsylvania Academy for example, will choose from among the canvases at the coming winter academy, which closes in New York January 11 next such pictures as it may wish for its annual exhibition which will open in Philadelphia in late January.

The colossal seated statue by the late Augustus Saint Gaudens, was cast in bronze at the Henry-Bonnard foundry in Mount Vernon, Oct. 4. It was one of the last works of the lamented sculptor and will be erected in Cleveland, O.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

Heretofore the Academy classes have been mixed, with the exception of those devoted to drawing and painting from living models. In the antique and the still-life classes the work has been conducted on a co-educational basis.

With the completion of the new studios the schools of the National Academy of Design will have more space than has at present any other institution of the kind in the city. Even under these conditions, however, the standards of admission have been made much more strict than they were the year before, and many applicants have been rejected.

The summer school, held at Woodstock, under Birge Harrison, is closing and the students are fast returning to the League for the winter, where they will give an exhibition of their summer work later.

The old League is once more alive with the hum and drum of the busy students. Enthusiasm is shown in all classes, especially in the Illustration Class under F. Luis Mora and Thomas Fogarty. It has been found necessary to divide these classes, on account of the number of students. Mr. Mora will criticize the work weekly. Last Monday evening, Louis D. Fancher, formerly a League student, opened a class in commercial design.

Practical instruction will be given in designing booklet and folder, lettering and fashion drawing, in fact on all branches regularly met with in commercial design houses.

A number of art students were entertained in the home of Mrs. Baker, 28 East 75th Street, Saturday afternoon last. Mrs. Baker, who is a charming hostess, arranged a delightful musical programme, after which refreshments were served. The tea was given in honor of the Studio Club and proved an enjoyable way to get the students together from all parts of the city. The club is doing good work in thus making students feel at home in this big city.

The Cooper Union Woman's School opened this year with a large enrollment of students, especially in the preparatory cast class instructed by W. St. John Harper. The students in this class are divided into several classes, each of which has a pupil teacher who advises them between criticisms.

The antique and life classes formerly taught by Bryson Burroughs are now under the direction of Robert K. Ryland.

The sketch class under C. L. Hinton, meets every afternoon. Its members work chiefly in pencil, although they may use any medium they choose excepting oils.

The illustration class is this year to make a special study of composition. The instructor, B. West Cleudiust will give, every month, two subjects, and in order to keep a place in the class, it will be necessary for each student to hand in compositions illustrating both. Besides this, the class keeps up its regular work from the model.

The members of George T. Brewster's modeling class have not as yet begun work from the living model, but are still working from casts.

Much enthusiasm is expressed over the newly-started portrait class. This class which meets every afternoon is instructed by C. Y. Turner. Most of its members were formerly students in the still life class and have painted under his instruction for two seasons. Work in this class is done in black and white and in oils.

The still life class, also under C. Y. Turner, has opened with a number of new pupils. No pupil who has not a certificate of the first grade from the preparatory cast class is eligible for membership in either of the painting classes.

George T. Brewster's lectures on anatomy began on Monday morning last.

The School of Applied Design for Women, 200 West 23rd street, have met with a great loss in the recent death of Mrs. Charles G. Emery, one of its directors, who gave five scholarships to the school and supported them for ten years. She also gave generously of her time and contributed to the prizes which have been awarded annually.

Mrs. Dunlap Hopkins, founder of the School of Applied Design for Women, arrived from Europe, October 22.

Dr. Daniel H. Huebsch is giving his course of twenty lectures on "Art Appreciation" at the Brooklyn Institute of Arts and Sciences and, in addition, is repeating it in Philadelphia, in Montclair, N. J., and at three different places in New York City.

The Bronx Society of Arts and Sciences has been given the use of the Lorillard Mansion in the Bronx Park.

The Department of Fine and Applied Arts, of Pratt Institute, tendered a reception to Sigismond de Ivanowski, on Tuesday afternoon, in connection with the exhibition of his paintings.

The New York State University devoted the three days of its 45th Annual Convocation to the discussion of "The Place of Art in Education." The most important addresses in connection with the visual arts were those on Friday morning, October 18, when Sir Purdon Clarke spoke on "The Province of a Museum of Art in a System of Public Education," and Mr. Henry T. Bailey, editor of the "School Arts Book," made a strong plea for "Graphic Art as a Factor in Public School Education." This aroused a great deal of interest in the need for systematic study of art in the high schools and colleges of this state, in order that the good work now being done in the elementary school should be of the greatest service. On Friday afternoon the address by Dr. George F. Kunz was devoted to "Industrial Art: How it is Advanced by Art in Education."

The state of Ohio is trying to establish a State Normal Art School, and Mr. Henry Turner Bailey will address the State Federation of Women's Clubs at the coming meeting, at Canton, Ohio, on the importance of the work.

The School of Pedagogy of the New York University has organized a series of three postgraduate courses in the teaching and supervision of the manual arts, under the direction of Dr. James P. Haney.

APPLIED ARTS.

The National Society of Craftsmen is making preparation for an exhibition to be held in the galleries of the National Arts Club, 119 East Nineteenth Street, New York, from November 19 to December 11. It is hoped that craftworkers throughout the country will participate and, by sending representative work, assist in making this exhibition noteworthy.

The Guild of Book Workers, organized a year ago, now has 131 members, representing sixteen states, France, England and Russia. Mr. T. J. Cobden-Sanderson, the noted English binder, has recently arrived in this country, which he is visiting for the first time. Under the auspices of the Guild he will give a lecture in the Carnegie Lyceum, November 26.

In the New York City Federation of Women's Clubs, sixty organizations are represented, and the art committee of the Federation has recently been organized under the chairmanship of Mrs. Fanny Rowell. Through this committee the women's clubs of the city hope to take a more active interest in art matters.

The Women's Art Club of New York is planning an exhibition and sale of Thumb-Box Sketches. The outside dimensions of the frames are not to exceed 10 by 12 inches, and the price is limited to \$25. The exact dates and the place of exhibition will be announced later.

PHILADELPHIA.

Pennsylvania Society of Miniature Painters. Sixth annual exhibition, October 26 to November 17.

Pennsylvania Academy.—Eighth annual Fellowship exhibition. Opens October 28. Closes November 17.

American Art Society, Haseltine Galleries, to November 15.

At the last session of the Pennsylvania Legislature a commendable measure was enacted providing for the appointment of an "art jury" in Philadelphia. Hereafter no work of art, statues, mural paintings, fountains and arches may become the property of the city by purchase or gift without the approval of this body. The bill provides that the jury is to be appointed by the mayor, who shall be ex officio a member, and shall consist of eight citizens: a painter, sculptor, architect, a member of the Fairmount Park Commission and four other persons not engaged in the practice of the professions already represented, but at the date of their appointment members of the governing body or faculty of a corporation or corporations organized under the laws of the commonwealth, and conducting a school of art or architecture in Philadelphia.

How this new body will be constituted is not yet known, but the mayor hastens to assure the public that Mr. Harrington Fitzgerald will be one of the members. This appointment has led to a series of spirited editorials especially in the Public Ledger. This paper has brought out the fact that "Mr. Fitzgerald has obtained from city and state, through political influence, a large sum of money, stated to be upwards of \$25,000 in four years for an organization called 'The American Art Society.' The public service it has performed in that time consists of two small exhibitions of work appearing under the signature of its president (Mr. Fitzgerald) and of some artists who have openly resented the display of their pictures under such auspices."

The mayor seeks to condone his offense by alluding to the petty jealousies of artists. This is a matter which cannot be dismissed in so offhand a manner. If a man who has received thousands of dollars from the taxpayers of this city and state for which he has made and can make no useful return, is to be the mayor's first choice for the new art jury of the city it is a singular catastrophe.

In an interview published in the Ledger, William Chase said in substance: "I cannot think that the honorable mayor understood the significance of such an appointment. There is a great work ahead for the municipal art jury, and only the best men should be entitled to serve upon it. Had Mayor Reyburn consulted with any artist of standing, he would have received an impersonal opinion upon Mr. Fitzgerald's right to a place on the board. If municipal art juries are to have the authoritative influence in American civic life which they should exert, it will be accomplished only by giving membership thereon to men of rank, those who belong to art societies and have been recognized by the important exhibitions. The only honor ever accorded Mr. Fitzgerald is one he gave himself. I do not know whether other artists will consent to serve with him on the board, but speaking for myself, I should certainly refuse to do so."

A feature of the "row" is a long letter from Mr. Fitzgerald to the Public Ledger in which he challenges his "jealous rivals" who doubt his ability to paint pictures, and offers to cover any \$10,000 which any one of them may feel disposed to bet, and to "paint a bold sketch in oil" while locked in a room in the courthouse watched over by a jury of twelve men. He also agrees to institute a civil action for slander in the local courts against the "aforesaid person" who must agree to forfeit the \$10,000 in case Mr. Fitzgerald fulfils his part of the compact.

The statue of Dr. Joseph Leidy has been placed in position on the west plaza of City Hall. Its formal unveiling will take place October 30. The statue is of heroic size, and is the work of Samuel Murray, of Philadelphia. Dr. Leidy is presented in a sack coat, a departure from the usual frock-coated heroes in bronze.

The Academy Fellowship will open its Eighth Annual Exhibition in the galleries of the academy. The hostesses for the private view will be Mes. James A. Brown, Edward Childs Carpenter, Charles Leland Harrison and Miss Helen Henderson. The miniature exhibition will be held in the same galleries.

The costume sketch class has resumed its sessions under the auspices of the Fellowship on Tuesday evenings. An admission fee of ten cents covers the expense, the class being open to all artists and students upon invitation of the Fellowship. Mr. Anshutz has again generously consented to review the work of the class. The committee in charge consists of Misses Marjorie Watmough and Margaret Sullivan and Lytton Buehler.

The Rochester, N. Y., Art Club has decided not to hold its usual exhibition this season, owing to business depression, and the fact that the club has no suitable hall in which to hold the display. New buildings are in course of erection, and the club hopes to hold its annual display in one of these, next April.

CALENDAR FOR ARTISTS.

Buffalo.—Albright Art Gallery. Paintings by Boutet de Monvel.

Chicago.—Art Institute: Twentieth Annual Exhibition; oils and sculpture, by American artists, to December 1.

Cincinnati.—Works of the late Thomas S. Noble, to November 10.

Indianapolis.—Herron Art Institute. Landscapes by Charles Morris Young.

National Society of Craftsmen, 119 East Nineteenth Street, New York. —November 19 to December 11.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

New York Water Color Club.—Eighteenth annual exhibition. Opens November 2. Closes November 24.

Providence.—Rhode Island School of Design. Etchings and Water Colors by John Wright, to November 3.

AMONG THE ARTISTS.

John Lambert returned from Spain September 22 and has been since in the Pennsylvania Hospital slowly recovering from inflammation of the eyes.

Julian Story, the portrait painter, has returned from Europe and as usual will remain in Philadelphia all winter. On the top of the new part of the "St. James" a big studio is being built for the artist. This is the first Philadelphia hotel to have a studio, and when finished it will be one of the best equipped and arranged studios in the city. Mr. Story's rooms will connect with the studio. He is to sell his home at 7 Place des Etats Unis, Paris, and remove a large part of his collection of curios here.

Henry Mosler returned on the Noordland about a month ago from a summer trip abroad during which he visited Spain and Italy and spent a fortnight in Venice and several weeks at Apfenzell, in Switzerland. Mr. Mosler has returned in excellent health and spirits, and has just completed a new picture entitled the "Dawn of Our Flag."

A portrait of William M. Chase, by his pupil, Eugene Paul Ullman, has just been purchased by the French Government for the Luxembourg Gallery; a double compliment to have a portrait of one of the foremost American painters by a pupil who has achieved well merited success.

Frank Fowler after spending the summer at East Hampton, L. I., and Garrisons, N. Y., has returned to his studio, 106 West Fifty-fifth Street, with a number of out-door sketches, principally garden scenes.

Mr. Fowler is now at work on a portrait commission.

The portrait of the Pope, painted by A. Muller-Ury last summer, is now on the way to New York, and will be exhibited here. There is a possibility that the Pope himself will be the owner of the painting eventually, although the commission came from an American source. The artist also painted Cardinal Merry Del Val, who was so well pleased that he commissioned him to paint a portrait of his mother and a second one of himself. Mr. Muller-Ury is returning to New York this week.

Harrington Mann, the portrait painter, sailed on the Adriatic for New York on Wednesday.

He is coming for an exhibition of his work gotten up by Mr. Douglass John Connah, president of the New York School of Art, which is to open at the school, in Broadway, on November 4. It will subsequently be removed to Chicago and Buffalo.

Among the portraits that will figure at the show are those of Lady Maud Warrender, Lady Evelyn Baring, Mrs. Francis Howard, Mrs. D. H. L. Young and daughter and Mrs. Huntingdon Wilson, of Washington.

He is also going to show his "Fairy Tale," which was one of the successes of last season's Royal Academy exhibition, and "Kathleen," which was on view at the New Gallery last summer.

Charles M. Prior is now occupying his new studio at "The Gramercy," 24-26 East 21st street.

Miss Jessie Luther will leave this month for Dr. Grenfell's Mission in Labrador, where she will continue her work of teaching handicraft to the inhabitants, which she started two years ago. She has been given a year's leave of absence from Butler Hospital, where she has been carrying on the same work.

John W. Alexander was obliged to abandon his work during a part of the summer owing to a severe attack of lumbago, but has recovered, and has recently begun a large decoration—another of his series for the Carnegie Institute at Pittsburg. Mr. Alexander has returned to his New York studio in the Carnegie building.

Albert P. Lucas spent the greater part of the summer in his studio in the Broadway Arcade, painting a decoration for the home of J. Harsen Rhoades. He recently finished a portrait of Miss Ida Greely-Smith, niece of Horace Greely, and is now working on a portrait of a New York society woman. Mr. Lucas is a painter of considerable reputation, as well as a sculptor of great ability. He recently has had placed in the Metropolitan Museum a marble bust, "Extase."

Charles F. Naegle returned October 1 from his summer studio at Holly Beach, N. J., to his studio in the Sixty-seventh Street Studio Building, and is now busy with the portraits of Mr. Ira D. Kipp and Mrs. May Flower, of South Orange, N. J.

Francis Day is still at his summer studio at Centre Moriches, L. I., where he has painted a number of interior and out-door subjects.

Following Sigismond de Ivanowski's series of portraits of favorite actresses in character and of heroines of fiction, the artist is at work on a new series—to be reproduced in The Century, in full color, during 1908—of famous operatic stars in character. The first of these portraits, that of Mme. Bressler-Gianoli as "Carmen," will be the frontispiece of the November Century. Later, will be published portraits of Mesdames Eames, Sembrich, Calvé, Melba, Fremstad, and others.

Childe Hassam recently spent a week in New York, but has returned to the Isles of Shoals, N. H., where he spent the summer. Mr. Hassam will hold an exhibition of his recent works in December at the Montross Galleries.

Carle Blenner spent the summer at his studio in New Haven, Conn. He returned to New York early this month, but has now gone to Santa Barbara, Cal., where he will remain until spring.

William B. Van Ingen is busy in his studio in the Sherwood painting two lunettes for the United States Court House at Indianapolis.

H. N. Hyneman spent the summer at Saratoga and Atlantic City. He made a number of sketches for some of his "Modern Girl" pictures. Also some street scenes. He will soon begin a portrait in his Sherwood Studio.

Helen Watson Phelps spent the early part of the summer in the Adirondacks and later went to Quaker Hill and Cape Cod, where she painted some sketches and landscapes. She recently finished the portrait of Mrs. Frederick D. Nye.

Louis Loeb recently returned to his Sherwood Studio. He has just finished a portrait of Prof. Adolph Werner for the City College. Mr. Loeb spent the summer in the Adirondacks, where he painted studies for pictures to be worked on here.

William J. Baer spent the summer at his studio in Salter's Point, Mass., where he painted some interiors. He is now in his Sherwood Studio, busy with miniature painting.

Daniel Chester French is still at Glendale, Mass., where he is making two memorial bas reliefs for the cemetery in Concord, N. H., to the memory of the four Melvin brothers, three of whom were killed in battle. The tablets are cut out of huge block of marble, and represent a mourning Victory, and is on the plan of his Parkham memorial in Jamaica Plains, Boston. Mr. French is also making a memorial bas relief to be erected to the memory of Alice Wellington Palmer for the chapel of Wellesley College.

Augustus Lukeman recently completed and is putting in place in St. Paul's Church, Stockbridge, Mass., a memorial to the late Charles E. Butler. Mr. Lukeman is now at work on his soldiers' monument for Somerville, Mass., which will be eight feet high, cast in bronze, and will represent a soldier marching, and a female victory bearing a flag aloft.

Elliott Daingerfield spent the summer at his studio in Blowing Rock, N. C., where he painted his last decoration for the Lady Chapel in the Church of St. Mary the Virgin, New York. He is now putting the canvas in place.

Kenyon Cox is still in Windsor, Vt., and will return to New York in November.

The friends of Alethea Hill Platt will be glad to know that she has entirely recovered from a serious illness last summer, caused by the slipping of a dentist's instrument, which gave her blood-poisoning. She recently returned from England, where she has been interested in making studies of old Dartmoor houses and gardens, with characteristic windows and plants. In her Van Dyck Studio there are also some delightful interiors.

M. Peterson will shortly resume his class in illustration at his Van Dyck Studio.

OBITUARY.

Henry Pember Smith, the marine and landscape artist, was found dead in his room at his hotel in Asbury Park, N. J., October 16. His death is believed to have been due to endocarditis, superinduced by rheumatism, from which he had been a long sufferer.

He was a well-known landscape painter. Born in Waterford, Conn., on February 20, 1854, he went to New York when a boy. After obtaining his early education there, he began to study art. His first painting, dated 1879, was "Approaching Storm on the French Coast."

He leaves a wife, who was a Miss Owens, sister of "Johnny" Owens, the steeplechase jockey. His estate, it is reported, is large.

MORGAN MEMORIAL AT HARTFORD.

The building which Mr. J. Pierpont Morgan is to erect in Hartford, Conn., as a memorial to his father will cost over \$600,000 and will cover a large part of the valuable land which Mr. Morgan has been buying for the Athenaeum for years past. The design of Mr. B. W. Morris, architect, for the Morgan Memorial and incidentally for the Colt Memorial, which will join and blend the new Morgan building and the old Wadsworth building, is strikingly impressive and will give Hartford one of the most notable and beautiful buildings in New England.

The interest thus awakened in Mr. Morgan's gift has not only persevered but steadily grown and his successive gifts to the city of his birth—through Trinity College, the Connecticut Historical Society and the Athenaeum, have done an immeasurable work in beautifying and enriching Hartford. With the square on which the Athenaeum stands all cleared away except for its public buildings it will be one of the beauty spots of the city and a centre of art and letters. The collection of the art gallery is already singularly choice, with many rare and very valuable paintings, the porcelain collection is said to be unique, the Watkinson Library of Reference, collected by the genius of Dr. J. Hammond Trumbull, is famous wherever books are held at their real worth, the Historical Society is burdened already with the care of its treasures and the Public Library is circulating more than 200,000 volumes.

RICHMOND, VA.

The Art Club, of Richmond, Va., announces in a circular that Miss Anne Fletcher, who was formerly an instructor in the school, has returned for the coming season after studying for the three years past in Paris, where her work gained notice in the Salon. She studied in Paris under Simon Prinet, Collin, Courtois and Lasar. She will teach charcoal, pencil, pen and ink drawing, oil and watercolor painting, also pastel and miniature painting and design and composition. The club will also have an arts and crafts class, under the direction of Miss Elizabeth Mott, and Michel de Tarnowsky may resume his sculpture classes later in the season.

It is hoped by Richmond art lovers that the club will this season arrange for an art exhibition similar to that given by the other art clubs of the larger southern cities last season, and that Richmond will not again lag behind her sister cities in the encouragement of art education in the South.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe et Cie,	Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera

The art season is slowly opening and another week will bring the first of the large routine exhibitions in New York—that of the Water Color Club, while the Chicago Art Institute opened its annual display on Tuesday last. The Pennsylvania Academy will open its annual Fellowship exhibition on Monday and the Pennsylvania Society of Miniature painters its annual display on the same day. The art schools are open and in full swing, artists are daily returning to their city studios, and there are daily more visitors to the dealers' galleries. It is too early as yet to predict as to the coming season, but despite business depression, especially in the East, there is no reason to believe it will not be a good one.

Whether or no Mr. Harrington Fitzgerald is a good choice as a member of Philadelphia's new Municipal Art Commission, a question which now agitates art circles in the Quaker City, it must be admitted that the raising and spending of moneys for the furtherance of the cause of American art and the encouragement of American artists is laudable and should be approved by all lovers of and believers in our national art, and this Mr. Fitzgerald, it would appear, has done, and is doing, through his American Art Society, now holding its annual exhibition in Philadelphia.

What is this continued and persistent report in art circles, both here and abroad, of the purchase by an agent of the Metropolitan Museum for that institution of a collection of Italian primitives last summer, for some \$80,000, and which, rumor further says, are not approved, or as yet considered worthy of hanging in the Museum by its authorities here? So much reticence is preserved by the Museum authorities on the subject that it is impossible to verify or disprove the report. It is to be hoped that it is a canard, and that the Museum's picture purchasing funds have not been, even if innocently, misapplied.

The dailies continue to publish more or less incorrect stories regarding the distribution of the pictures and objects of the Kann collection and especially anent those which have been secured by American collectors. According to the New York Tribune, Mrs. Collis P. Huntington has purchased the remarkable Rembrandt, known as "The Savant," while the New York Herald in a guessing story last Sunday, attributes the purchase of the same canvas to Mr. Benjamin Altman. We are inclined to credit the Tribune's Paris informant, and it is fairly certain that to Mrs. Huntington goes "The Savant." The same lady, we are informed, has secured the two rarely fine examples of Franz Hals, and several of the best examples of the early French masters in the collection. The Burlington Magazine of this month has a charming reproduction of the "Head of a Girl," by Velasquez, which goes from the Kann to the collection of Mr. J. Pierpont Morgan.

MORGAN DECLINES PORTRAIT.

Mr. J. Pierpont Morgan has declined to accept and pay the 20 per cent. duty on an oil painting described as a portrait of the financier.

The appraised value of the canvas at the time of exportation is placed at \$25 but its appraised home value is set down at only \$5. It seems that the portrait was painted from a photograph by a Swedish artist, who expected that Mr. Morgan would send him a handsome price, with a view to dispensing with the publicity that otherwise would attach to the matter.

It was explained, however, that Mr. Morgan's position is merely that he does not propose to encourage artists on the other side of the Atlantic to paint likenesses of men and women prominent in American public and social life and send them over here in promiscuous fashion, relying on the victim to pay for the canvas and the accruing duties in order to be exempt from notoriety. Many well-known Americans have been imposed upon in this manner, and Mr. Morgan intends to do what he can to break up the practice.

Samuel H. Calkins, a Baltimore interior decorator, has perfected the first ceramic mosaic specimen of art ever attempted in America, and a New York firm paid \$16,000 for the work. The picture is a reproduction of the old German painting known as "Cupid Bearing the Crest," and contains 23,000 pieces of mosaic and 2,000 vari-colored tints.

PEN, INK AND BRUSH
PROMOTER JAILED.

Edward Gay White, secretary and promoter of Pen, Ink and Brush, an organization which was formed two years ago to hold annual exhibitions of the works of the magazine and newspaper illustrators at the Waldorf-Astoria, was locked up last week on the complaint of Adolph Schwarzmann, secretary of the Puck company, but was subsequently released.

Mr. Schwarzmann alleges that White got \$2,000 worth of etchings from him last January to be exhibited at the Pen, Ink and Brush display at the Waldorf-Astoria last March. White had permission to sell as many as he could on commission. Mr. Schwarzmann declared that since last March he had been unable to get any of the etchings back or any money for them.

White came here from Chicago and originated Pen, Ink and Brush early in 1906. He made a favorable impression on Hamilton King, the artist, and got him to stand as president. He announced C. Allan Gilbert and Otho Cushing as vice-presidents. Mr. Gilbert later demanded that the use of his name be stopped. Pen, Ink and Brush looked a good deal like the old Press Artists' League. Although White publicly denied that the two had any connection, he was writing to society women early in 1906 telling them that Pen, Ink and Brush had taken over the work of the Press Artists' League, then disbanded, and was organized on a much more substantial basis. He wrote that Pen, Ink and Brush hoped to found a number of free art scholarships, both here and abroad. White wanted the society women to pay the expenses of the exhibition by contributing from \$100 to \$500 each. In return they were to have a private view of the exhibition the day before it opened and could select pictures and drawings up to the amount of their subscriptions.

The American Art News warned artists and art lovers of the suspicious character of the Pen, Ink and Brush exhibition at the time it was held.

ART THIEF ARRESTED.

Charged with the larceny of an oil painting worth \$450, Walter C. Stickle, who said that he lived at the Hotel Bartholdi was arrested this week. The complainant was Harold L. Ehrich, the Ehrich Galleries, No. 463 Fifth Avenue.

Ehrich said that Stickle, who has rare taste for art works, came to his firm to purchase an oil painting for a friend. The painting was sent to him at a hotel, and in less than an hour after delivery both the young man with the artistic taste and the picture were gone. The police say other dealers have been swindled in the same way.

Following a disagreement between J. Q. A. Ward and the Sheridan Statue Commission, after the sculptor had presented his sixth model of the proposed equestrian statue of General Sheridan, Mr. Ward has brought suit against the Society of the Army of the Cumberland for the recovery of \$32,500 for an alleged breach of contract.

It is stated in the complaint that the contract for the statue was entered into in May, 1892, and the statue was to have been finished by July, 1898, but repeated rejections of the models offered have made this impossible. It is understood that the rejection of the last model was the result of the disapproval of Mrs. Sheridan.

CHICAGO.

The annual exhibition of American artists, which opens the season at the Art Institute, opened at the Art Institute Tuesday afternoon.

At the same time the newly decorated gallery, called "The Charles Lawrence Hutchinson Gallery of Old Masters," was dedicated.

The exhibition of American artists contains the works of artists living in Paris; those prominent in the eastern cities, the Middle West, the Western Society of Artists and from the ranks of local painters, beside a number of canvases by those painters who have passed away after rendering distinguished service in making American art, among whom are Whistler and Inness. In addition to the majority of canvases which have passed juries, there is a gathering of invited works. About seventy paintings have been brought directly from Paris, representing the best work of the American group in France, and among them are examples of Tanner, Ullman, Hubbell, McEwen, Harrison, Barthold, MacCameron, Thomas and Walden. Other noted names of international repute appearing in the catalogue are Abbey, Sargent, Dewing, Homer, Ranger, Redfield, Tarbell, Cooper and still others. The New York jury accepted 88 works, the Philadelphia 18, the Boston 25, the St. Louis 16, and the Chicago 167 works.

The group of sculpture is not large, yet at the same time it contains works by Frederick MacMonnies, Hermon MacNeil, Julia Bracken Wendt and others that are well known. An individual group of works, chiefly illustrations by Ernest C. Peixotto of New York, gives another thread of interest to this first exhibition of the Institute series.

Caroline D. Wade and Frederick C. Walton have returned from Paris and Germany respectively to resume their duties on the faculty of the Institute. Miss Emelia Benedict is on leave of absence in Italy. John H. Vanderpoel is on leave of absence in Paris. Charles E. Boutwood and Frederick Oswald have returned from England. Jessie L. Forrester, librarian of the Institute has been granted a year's leave of absence.

The new Supreme Court building, the appropriation for which has been finally made, will be erected in Springfield after plans by J. C. Zimmerman. The sculpture has been voted to Chas. J. Mulligan, the mural paintings to Albert H. Krehbiel and the interior decorating to Louis J. Millet.

The Academy of Fine Arts has announced a free Saturday class for school children under the direction of Emma Church.

Mrs. Herman G. Hall, curator of the New Gallery, has returned from Europe with an interesting collection of pewter, brass and silver antiques, mainly gathered in Italy and Sicily.

Reinhardt's beautiful new gallery at the end of the corridor of the Auditorium Annex will be opened next week with a fine showing of modern Dutch and French masters.

Charles Francis Browne will conduct the gallery tour under the auspices of the Municipal Art League on November 14, for the approaching exhibition of American artists.

The well-known "Saharet" by Franz Von Stuck shown last season in various cities has been purchased and added to the private collection of the noted local connoisseur, Fritz von Frantzius.

LONDON LETTER.

October 16, 1907.

The Ashburton collection, which as stated in the last issue of the American Art News has been sold to a quartet of Bond Street dealers for £150,000, is especially rich in paintings of the Dutch and Flemish School. It includes five Rembrandts, a bust portrait of a man, oval life size, painted about 1635, a life sized bust portrait of Rembrandt, 1658 from the Valentino collection, a portrait of a man half length life size, 1637, a life size half length portrait of Jansenius, 1661, from the Talleyrand collection and a small figure, half length portrait, of the writing master Copenol, from the Louis Bonaparte collection; four Rubens, two hunting scenes, "La Chasse aux loups" et "aux renards" painted in 1617, and "La Chasse au Cerf," also known as "Diana at the Chase," which was painted for Philip IV and belongs to the last years of the master, Snijders having painted the animals and Wilders the landscape, and two pendants, sketches respectively for "The Rape of the Sabine Women" in the National Gallery, and for "The Reconciliation of the Romans and Sabines," one of the finest Cuyps in existence, for which £12,000 is said already to have been refused, and admirable examples of Hobbema, Terburg, Metsu and other Netherland masters.

Charles Davis is generally credited with having put through the Ashburton sale and it is said that in the transaction his partners are in order, Asher Wertheimer, the Agnews and A. J. Sully.

The Whitechapel Art Gallery's loan exhibition of "Animals in Art" contains some interesting old masters, as well as many good modern paintings. Among the principal exhibits are a vigorously painted head of a boarhound, attributed to Velasquez, and lent by Lady Colin Campbell, Velasquez's study for Philip IV on horseback, lent by the Earl of Northbrook, and a good Paul Potter "The Young Bull," lent by the same. Sir Frederick Cook's Rubens "The Tiger Hunt," a study of two King Charles spaniels on a cushion by Vandyke for the Cornellini picture, and several good Cuyps and bronzes by Barye. Among deceased British painters of animals James Ward, is very strongly represented; there are some good Morlands and Stubbs, and a splendid study of a peacock by Etty; Mr. Arthur Morrison the novelist, lends some fine paintings on silk by Mori Sosen and other Japanese masters, palaeolithic graving on ivory and Assyrian, Egyptian, Greek and Roman are also represented. Among the moderns the principal exhibitors are Willem Maris, Clausen, David Gauld, Swan, Breitner, Ter Meulen, Nettleship, Wardle, G. Pirie, Steinlen and the brothers Detmold.

A series of drawings and prints by Gainsborough from the private collection of Constable, are being exhibited at the Ryder Gallery (47 Albermarle Street) together with some breezy oil sketches by Constable and landscapes by John Varley.

The equestrian statue "Physical Energy," by G. F. Watts, embodying his last improvements on the model shown at the Academy in 1904, has been erected in Kensington Gardens on the slope leading from the Serpentine to the Round Pond.

The annual exhibition of the Institute of Oil Painters recently opened contains the best portrait shown this year in Sir James Guthrie's dignified rendering of Mrs. Marrack. John S. Sargent is represented by a vivid East-

ern landscape, "The Mountains of Moab," and good work is shown by Cayley Robinson, whose ascetic decoration is most akin to Blake and Puvis de Chavannes, Charles Sims, Moffat Lindner, Dorothea Landau, John da Costa, Sir George Reid, Julius Olson, Mantague Smyth, L. R. Garrido, H. S. Teed and George Clausen.

William Brock, son of the well-known sculptor, is showing at the Fine Art Society some water colors of the Seine valley, rich in color, decorative in design and with a pleasant romantic feeling. In the same galleries are some deft water colors of "The British Navy—Past and Present" by Norman Wilkinson, whose marine posters for the London and North Eastern Railway made a sensation in art circles last year.

The Coventry Pageant having revived interest in the scandalous history of "Peeping Tom," the Hon. John Collier is exhibiting at the Modern Gallery his picture of "Lady Godiva," shown at the Academy some years ago.

John Hassall the popular poster designer, is exhibiting a collection of his watercolor drawings at the Stafford Gallery in Bond Street.

The Duke of Sutherland, owing to the industries of Stoke-on-Trent, England, encroaching on his comfort and enjoyment of his beautiful mansion, Trentham Hall, the refuse from the manufactories polluting the river, decided some time ago to abandon the place.

He offered it to the local authorities for public purposes, but they declined because of the cost of maintaining it. The Duke is therefore dismantling the mansion and auctioning the art treasures, for which he is realizing high prices. A life-size original antique Greek statue of a woman in Pentelic marble brought £3,780, and a bronze statue of Perseus after Benvenuto Cellini £1,995. It is understood that these and some other costly treasures will go to the British Museum.

George Wade, the English sculptor, is going to America this season. He has a great studio at No. 76 Fulham Road, London, is a personal friend of King Edward, and for years has been employed by the king whenever any notable piece of statuary or bust of English heroes or of the royal family was to be installed in commemoration of an historic event has been desired.

The statue of Gladstone, made by Mr. Wade at the request of Queen Victoria is one of the most admired of his works, while those of King Edward and the present Queen are also noted works of the sculptor's genius.

Mr. Wade goes to America at the urgent request of many prominent Americans who will sit to him. He has letters to the President and many other persons.

A special cable to the New York Times from Paris says a group of American scientists has just received authorization from Maspero, the director of Egyptian antiquities and excavations, to carry out important researches in upper Egypt. The party includes Prof. Masé Raesnor of the University of California, Prof. Morgan of the Museum of Fine Arts, Boston, and one of the professors of the University of the City of New York. The excavations will be financed by Theodore Davis of New York, the lawyer and mine owner, so long identified with Egyptian research.

Mr. Davis has made numerous valuable gifts to the Archaeological Museum of Cairo, where one of the rooms is named in his honor.

SPAIN FEARS LOSS OF ART TREASURES.

A special cable to the New York Herald from Madrid says: The anxiety felt in Madrid and Toledo regarding the frequent sales of art treasures, most of which are finally purchased by Americans, has now reached a stage of alarm. The recent sale of two pictures by El Greco has aggravated it. The matter is under discussion by the Spanish Cortes. It is announced that measures will be taken to prevent further similar transactions. Cardinal Sancha, Archbishop of Toledo, declares that several Englishmen recently offered several million pesetas for a chased silver tray, owned by the Cathedral. The offer was refused.

Marques de Fuensanta, Governor of Toledo, states that 50,000 duros recently has been offered for a magnificent work by El Greco, in a chapel in a neighboring village of Illesco. He ordered the gendarmerie to keep a close watch on the place in case of an attempted robbery.

The citizens of Toledo will petition the Spanish Cortes to forbid further sales of art treasures.

FRANCE TO PROTECT ART TREASURES.

A special cable to the New York Times says, France, like Italy, is to have a law to protect her classic art treasures and prevent their export. This is the direct result of the wholesale robberies of French churches revealed in the Thomas case and the consequent discovery that many priceless treasures had been secretly sold to amateurs in America and England.

The new law drafted by M. Briand, Minister of Public Instruction, declares all objects of religious art in churches and other ecclesiastical buildings to be the property of the state and under national protection. It will provide that such works of art cannot be given away, sold, exchanged, or removed without the consent of Parliament. It is also possible that a clause may be inserted making it a penal offense to export any religious work at one time the property of the Church and now belonging to the State.

A cable to the New York Tribune, on same subject, says:

Mr. Briand meets with violent opposition from the clericals and the Conservatives.

The "Figaro" makes a vigorous attack upon M. Briand, saying: "No work of art exhibits all its value unless in fitting surroundings. The interest of these church treasures would therefore be greatly lessened by removing them to a museum. From a moral point of view their removal would be spoliation. To deprive churches of them would be a wrong to Catholic collectivity. Such a measure, moreover, would cause emotion in Catholic populations, for the transfer to a museum of objects which they venerate would appear to them as a sacrilege. The government must find a solution based on the principle that the ecclesiastical art treasures must remain in the churches, which, after all, would seem to be as secure as museums, to judge from recent events."

M. Briand has consented to modify his bill so as to intrust the custody of church art treasures to the curate in purely Catholic communities, to the head in mixed communities and to a layman in free-thinking communities, these guardians all to become ipso facto agents of the government as well as of the Church, which would make them liable to five years' imprisonment for allowing any object of art to disappear from their care.

It is estimated that the total value of the objects of art stolen from the French churches or replaced by imitations with the connivance of guardians during the last two years exceeds three million dollars.

PARIS LETTER.

October 16, 1907.

Another interesting feature of this year's Salon d'Automne is undoubtedly the number of foreign and especially of American artists among the exhibitors. Obviously some of them are still seeking their path, while a few others are quite out of the bush, and have sent canvases which do them credit.

Special mention is due A. H. Maurer, who has sent not less than six interesting landscapes; H. T. Cobb, "The Louvre at Night," a water color; Mr. W. H. Clapp, "Harvesters," and Miss Ethel Mars for her studies of the country and the coast in Brittany. E. J. Steichen has given, among other pictures, a "Walk in the Night," well treated in a full, deep tone; also "The Roses of the Castle," and "The Balcony." Miss Edna Vosburgh has sent a good portrait of a young lady, and L. Pitts a couple of colored etchings, "Sunset on the Alps," and a "Waterfall in Dauphine," remarkably drawn.

A number of paintings and etchings are drawn by John Marin, who probably wanted to give a comprehensive idea of the many sides of his talent. There is a beach effect, well treated, next to a few studies of Venice, among which "The Palazzo Doria" deserves close inspection. Then come three interesting scenes of every-day Paris life, the "Bal Bullier," "La Place St. Jacques," and "La rue Mouffetard."

In spite of the repeated attacks against the Salon d'Automne, it seems that it is an institution bound to last and to grow. On the other hand, the Salon has met with the warmest support from Societies like the Rhenish and South German Art Societies, who have just intimated their wish to take a large share in next year's Salon d'Automne.

The most famous of the works of art which Thomas admits having stolen is the jewel-studded gilt and enameled copper shrine of Saint Etienne de Muret. This magnificent specimen of French workmanship under the early kings, was stolen from the church at Ambazac last September, and is valued at \$50,000 at least. Now the relic is hidden somewhere in London, but every hope is not lost that it may be recovered.

In the course of the first examination of Antoine Thomas, the prisoner confirmed the information contained in a letter which he wrote to the examining judge, in which he admitted committing a number of robberies. He charged three antiquarians, M. Dufay, of Clermont-Ferrand, and MM. Lannoy and Romeuf, of Paris, with having instigated his various thefts, for which, he said, they paid him large sums of money. He also named five priests from whom the prisoner alleged he had procured religious relics.

Considerable interest is aroused here by the news that the 39 pictures, exclusive of the Rembrandts but including a fine example of Vermeer "La Laitiere," have been offered by the famous Six Museum at Amsterdam to the Dutch State. The price demanded is £60,000, and since few of the remaining pictures are of the highest importance, it is probable that the offer will not be accepted, in which case the collection will be sold at auction and there should be high bidding for the Vermeer.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Cameron, D. Y.—Etchings; Wunderlich, 220 Fifth Avenue, to November 4.

Ivanowski, Sigismund de.—Paintings and drawings; Pratt Institute, Brooklyn, to November 15.

National Arts Club, 119 East Nineteen Street.—Sketches by members, to November 16. Admission by card.

EXHIBITIONS NOW ON.

At the National Arts Club the fall exhibition consists of over 200 sketches by artist members of the club varying in size from the 4 x 6-inch sketch to a life size portrait of Mrs. Hetty Green, by Mrs. Deloney Rice. Very charming in its play of light and shade over the face is the study head, "Nanette," by Robert Vonnoh. The portrait sketch of Miss Maud Stumm playing with a peacock, by Harriet Isabella Thayer, is very decorative. Maud Stumm herself shows a number of graceful and poetic sketches which it is hoped will be further elaborated. The sketches by Charles Vezin are particularly notable for the good and varied sky effects. A circular canvas showing three children is one of the pastel sketches by Juliet Thompson, where her talent for catching lifelike expression is well shown. On the whole the exhibition is interesting from the general glimpse that it gives of the first inspirations of the artists, and often these sketches are more precious for their artistic qualities than the finished pictures.

An exhibition of paintings by Sigismund de Ivanowski opened on October 18 in the art gallery of the Pratt Institute, Brooklyn, and will continue there through November 15. The work of the painter is known to the public through his portraits of stage celebrities in leading roles and the reproduction of these in both color and black and white in the magazines. The artist was born in Odessa, Russia, and studied in the Imperial Academy of Fine Arts in St. Petersburg, where he was graduated with honors when twenty-one, and later at Munich and in Paris under Benjamin Constant and Jean Paul Laurens. He came to this country and began work as an illustrator in 1902. He intends becoming a citizen of the United States. This is the first exhibition held in this country of his original paintings and drawings.

BOSTON.

Walter Gilman Page of the Fenway studios has now on exhibition in a local gallery a fine portrait of Mr. Arthur E. Childs.

An unusual example of Whistler has recently been discovered in a private collection in Edinburgh and has been added to the Vose gallery. It is a study of the head of a young girl and painted in Whistler's later style. Mary L. Macomber is showing her latest finished work, in this same gallery, "The Outcast" and "The Jewel Box." These are noteworthy for their richness of color and depth of tone, as well as the spiritual and imaginative quality.

Theodore Wendell has a small showing of pictures in the new "Copley Gallery," comprising autumn and spring landscapes, a garden study with mosses of dull yellow blooms, and in the right corner, a half length figure of a child in a light dress and red cap.

The Architectural Club exhibit is now open in the Lecture Hall of the Public Library. The collection is a large one and contains designs of most of the recent achievements in America. The branch of landscape architecture is also well shown. Sculpture, architectural and monumental is also exhibited. The plaster model of Blackhall and Dallin's Soldiers' Monument for Syracuse, N. Y., is shown, and the plans for the Brooklyn Plaza, which forms the approach to the Prospect Park entrance, with the Soldiers and Sailors Arch, and the new Public Library by R. Almirall, are of especial interest. Cram, Goodhue and Ferguson have many extensive plans, among them important drawings for cathedrals and churches in Cuba, Havana and Halifax.

At the Boston City Club F. H. Tompkins' portraits are still on exhibition, and are attracting much deserved notice.

The Museum of Fine Arts has on a special exhibition of Japanese sword-

is Miss Antoinette Hayes of Grundenann studios to Mr. W. Clapp.

WASHINGTON (D. C.)

During the past month the loan collection of the National Gallery has been increased by the addition of thirteen paintings by the late Edward Moran, illustrating the marine history of America; which were shown two years ago in the Metropolitan Museum, N. Y. Before these paintings were offered as a temporary loan to the Gallery it was thought that the capacity of the lecture room at the Museum, which had been remodeled as an exhibition hall, had been reached, but by the introduction of large flat screens much additional wall space has been secured and thus they have been accommodated. Indeed the gallery now, which contains not only the Moran paintings but the Harriet Lane Johnston and Lucius Tuckerman collections, presents an exceeding-



PAIR SAXE-MEISSEN VASES (1730)

With Chinese Decoration by Hoerold

In Dr. Clemm Collection to be Sold December 3, Lepke's Auction Rooms, Berlin

guards and early Chinese pottery.

The Boston miniature painters have invited the Philadelphia miniaturists to send the present exhibition of miniatures to the Pennsylvania Academy to this city for a large show to open December in a local gallery.

Frank C. Allen, J. B. Richi, J. E. Bird, Mary B. Titcomb, Mrs. M. L. Green and Miss A. F. Drake have recently taken studios in the Grundenmann Studios, Copley Hall.

In the new "Copley Gallery" Alice Burr has a strikingly good portrait of Anderson Babcock of Cambridge. Wilton Lockwood's portrait of John La Farge is in the same gallery also a fine example of the late J. H. Twachtman.

A number of the Boston painters are still at East Gloucester, among them W. P. Burpee, V. P. Valencamp, W. A. Beulah, Eleanor Pearson, Henry P. Spaulding and also Parker Mann of New York.

Henry Hunt Clark, formerly of Boston, now head of the Design Department of Rhode Island School of Design, has announced his engagement to Miss Hackett of Florence, Italy. Another engagement in the artist circle is that of Melbourne Hardwich to Miss Ronney of New York, and still another

ly attractive appearance and sets forth its exhibits effectively and well. And in addition to paintings the gallery now contains a large and important collection of works in sculpture by the late Edward Kemeys, some interesting casts from the antique, and a choice small collection of hand bound books, of artistic design and skilful workmanship. It is the intention of those in charge of the National Gallery to emphasize not only the fine but industrial arts; the National Museum has already a rare print collection, some valuable textiles, and examples of excellent porcelains and potteries, and at the present time steps are being taken toward the assembling of a collection of laces, certain notable loans being offered in this department.

At the Public Library there is at the present time a small exhibition of lithographic reproductions of paintings by the old masters; the first of a long series which has been planned for the winter. Quite a collection of excellent photographs of the great works of art were procured by this Library last summer, and these with pictures gathered from other sources are to be utilized as loan exhibits for study-classes and the Washington schools.

NEW YORK LECTURES.

Monday, October 28 (8 P.M.), Public School 33, Jerome Ave., north of 184th St., Manhattan.—*Joseph M. Tilden*, "History of Architecture as Seen in New York City Buildings."

Wednesday, October 30 (8 P.M.), Public School 165, 108th St., near Amsterdam Ave., Manhattan.—*Prof. A. D. F. Hamlin*, "Venice."

Wednesday, October 30 (8 P.M.), Y. M. H. A. Hall, 92d St. and Lexington Ave., Manhattan.—*Dr. Daniel A. Heubsch*, "How to See Works of Art."

Thursday, October 31 (4.30 P.M.), Columbia University, Room 311, Havemeyer Hall.—*Prof. A. D. F. Hamlin*, "Architecture Renaissance and Modern." (Pay course.)

Thursday, October 31 (4.30 P.M.), Art Building, 174 Montague St., Brooklyn. *Dr. Daniel A. Heubsch*, "Art Appreciation; The Idea of God in Art." (Pay course.)

Thursday, October 31 (8 P.M.), New York Public Library, 112 East 96th St., Manhattan.—*William B. Tuthill*, "Three Great Phases in Architecture."

RECENT ART BOOKS.

Art and the Camera. By Anthony Guest. With forty-nine illustrations. The Macmillan Company, New York. \$2.

In many minds it is still a mooted question whether photography is an art. In the opening pages of his valuable book, Mr. Guest acknowledges the "capacity of the camera for recording the commonplace, its effrontery in stating platitudes, and its perversity in emphasizing things of no importance. It has, in fact, certain of the qualities of a bore, and seldom fails to manifest them when left to its own devices." Then he goes on to show how the camera, when guided by artistic impulses, substituting character, feeling, and decorative arrangement for mechanical representation, may, indeed, retain the point where it can be classed with the other forms of artistic expression.

To illustrate that it is possible to carry out the will as completely by photography as by any other process there are a number of illustrations of landscapes, figure pieces and architectural views. It is interesting to compare "At Sunset under the Five Sisters, York Minster," a photograph by F. H. Evans, with a similar subject etched by D. Y. Cameron and now on exhibition at Wunderlich's, when it will be found that there are far greater poetic qualities in the etching.

Old Spanish Masters, with 31 engravings by Timothy Cole. Text by Charles H. Caffin, and Notes by the Engraver. Century Co., New York. \$6 net; postage 30 cents.

For twenty-five years Timothy Cole, one of the greatest of living wood engravers, has devoted his life to interpreting the treasures of European galleries. To the earlier volumes of "Old Italian Masters," "Old Dutch and Flemish Masters," and "Old English Masters," there has now been added the "Old Spanish Masters." The plates were originally used in the monthly issues of the "Century," but in this more permanent shape, printed on heavy paper and with the addition of the text by Mr. Caffin they form an admirable record of an art development which has too long been neglected. The recently aroused interest in Spanish art is likely to continue and increase. The notes by the engraver have that personal touch that brings us almost face to face with the original canvas.

WITH THE DEALERS.

The Noé Galleries are very attractively installed this season at the southeast corner of Fifth Avenue and 41st Street, where a series of three rooms with north light will show to advantage the paintings that Mr. Noé secured during his recent six months' stay in Europe.

The Ehrich Galleries, No. 465 Fifth Avenue, have hung an important painting by Murillo, described by Curtis in his work. The painting was engraved by Raphael Morghen in 1801. This example will form part of an approaching exhibition of paintings by early Spanish masters.

At the Macbeth Galleries, No. 450 Fifth Avenue, the first special exhibition of the season will open November 8 and will consist of paintings by Augustus Vincent Tack. The latest addition to Mr. Macbeth's interesting collection of portraits of artists is a photograph of George Fuller.

Mr. Theodore Heinemann, of No. 257 Fifth Avenue, has just returned from Europe and will soon show his recent acquisitions.

During the summer the Tooth Galleries, No. 299 Fifth Avenue, have been remodeled so that as one enters from Fifth Avenue, the effect is that of a carefully selected collection of prints. This room opens into a water color gallery where a few steps lead down to the private room. The gallery above is devoted as heretofore to oil paintings. There will be more special exhibitions here during the coming season than for a number of years. The first one will consist of an important group of etchings by Whistler. Mr. Allan Tooth, long with the Paris house has arrived and will be at the Galleries this season, and Mr. Arthur Tooth is expected soon.

Next week's sales at the Fifth Avenue Art Galleries will consist of French tapestries, furniture, bronzes, porcelains and art objects belonging to the Hayden Company. There will also be shown a number of oil paintings belonging to a New York broker, and these will be sold by Mr. Silo on Friday evening. Another gallery has been added since last season, reached from the large main studio, by an artistic stairway, where special pictures and objects can be quietly studied.

At the Montross Gallery, No. 372 Fifth Avenue, an exhibition of water colors by the artists identified with this gallery will follow the group of oils that have been shown for the past few weeks.

Mr. George Durand-Ruel will return from Europe the first week in November and it is likely that a special exhibition will then be hung in the gallery, No. 5 West 36th Street. At present there is an exhibition of paintings belonging to these galleries in the art rooms of J. J. Gillespie & Co., at Pittsburg. In the exhibition of paintings by artists of the French Impressionist School, which will be one of the features of the winter's exhibitions at the Albright Gallery, in Buffalo, many of the canvases will be lent by the Messrs. Durand-Ruel.

At Knoedler's, No. 355 Fifth Avenue, a group of lithographs by Whistler has been added to some good etchings,

also by Whistler, that have been on exhibition recently. In the upper gallery two portraits by J. Carroll Beckwith have been hung.

The Kelekian Galleries now open in their new location, No. 257 Fifth Avenue, and which will continue to be the home of the Persian Consulate in New York, are most effective in dimensions and decoration. The walls of the long main gallery are hung with green, an effective background for the display of the Babylonian and Persian potteries with their lustres and the soft and rich colors of the old textiles and rugs which are the features of this gallery's exhibits. There is also a small and artistic adjoining gallery, where are now shown some rarely beautiful iridescent Babylonian and Persian jars and some carefully chosen Oriental textiles.

In moving to their new home at No. 5 East 35th Street, the galleries of Mr. E. F. Bonaventure, beloved of the stud-

ent and collector of choice and rare old editions, bibelots, miniatures, fans, engravings, and old pictures chosen with Mr. Bonaventure's noted taste and judgment, all these objects have found a fitting frame and home. The new galleries which fill two stories, open directly from the street, and consist on the ground floor of a long room hung in green, and well lit and well proportioned and charming small rear gallery for pictures, hung in red, and on the second floor of two most attractive galleries, so arranged that the bookworm and student and collector can study his volume or objects in quiet, and undisturbed by others. Mr. Bonaventure's cosy, private office is also on

this floor. These galleries, in artistic arrangement and appointments, are a decided addition to the galleries of New York.

The sale of Mr. Mumford's collection of rugs at the Fifth Avenue Art Galleries, last week, netted \$75,575. Prices ruled low on the first two afternoons but improved on the last.

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